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EXTRAPOLATION:
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NEWSLETTER

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FROM THE LAUNCHING PAD

My apologies to everyone for the delay in getting this issue out. This is no place for long sad stories, but one of the men in the department was hospitalized for several weeks at the end of the term. I shall use that as 'the straw that broke the camel's back', though it was only one of several things. I hope that better planning will prevent such a delay from happening again.

Several items of interest regarding circulation. Requests for issues of Extrapolation have been received from the Polish Bibliographical Bulletin Ruch and the Polska Akademia Nauk. Meanwhile a number of libraries, including those of the University of Mississippi, the University of Pennsylvania, and Yale University, have subscribed. Volume I, number 1, the checklist of American science-fiction is temporarily out of print.

The increasing interest in the newsletter emphasizes what has continued to be a central problem: the need for you to volunteer material. I have written to individuals in the past and will continue to do so, but until there is a steady flow of voluntary material, the problem will remain. Moreover, your diverse interests in science-fiction -- and the resulting wider perspective of what scholarly work is going on in the field -- cannot be represented without such material. The amount of work that must be done on periods, motifs, and individual authors can be accomplished only if you carry out the individual project you have long thought of doing. As inducement, may I remind you that the bibliographies and long articles published in Extrapolation are listed in the annual bibliography of PMLA.

On hand now is the remainder of Winfred S. Emmens' bibliography of H. P. Lovecraft. It will be published in December. Coming up next year will be the second installment of the bibliography on books and articles concerned with the general field of science-fiction, as well as a bibliography of H. G. Wells. Projected in the more distant future are bibliographies and checklists for Rider Haggard and Frank Stockton.

May I remind you, too, that with this issue most subscriptions lapse. Your \$\$\$\$ will be appreciated at your convenience. In the next issue, after the bills for the entire year are in, an accounting of income and expenses will be published.

This issue is, as promised, devoted to the anti-utopia. It might well be subtitled Brave New World, though no two writers emphasize precisely the same elements of Huxley's fable. A second installment of the bibliography has been promised for a future issue.

T.D.C.

Attitudes Toward Science in the Modern 'Inverted Utopia'¹

Chad Walsh

Our century is one that has steadily darkened. If the nineteenth century was not a time of unmitigated and idiotic optimism, the general tone was at least more optimistic than that of the twentieth century. The great political events of our times -- revolutions and total wars -- have pushed us toward a darker view of human destiny. We are not as sure as formerly that progress is real and automatic. The sunny hopefulness of Protestant liberalism has been displaced by the dour emphases of Neo-Orthodoxy, with its stress on man's deep-set perverseness. In the world of politics, we are no longer certain that democracy, western-style, will sweep the world, or that it is the cure-all for man's political and social ailments.

Everything has become ambivalent. This can be seen most strikingly in our attitudes toward science. To the nineteenth century writer of utopian novels, science was often another name for salvation. It would eliminate the drudgery from life, increase longevity, lead to a more intelligent understanding of human nature and a more humane ordering of human affairs. It was a benevolent genie, ready to come forth from the bottle at our command, and fulfill our age-long dreams. Today, science wears a double face. We have learned from harrowing experience that everything depends on who uses it. The atomic bomb over Hiroshima demonstrated this ambivalence, and the use of psychology for brainwashing highlighted it. Science is as good or as bad as the intentions of the scientist or of the society that puts him to work.

The last major utopian writer in the grand nineteenth century style was H. G. Wells, and he was not an unwavering true believer. One can find in his books evidence that he had his intermittent doubts about mankind's ability to plan rationally for a more just and humane society. Apart from Wells, very few genuine utopias of any magnitude have been produced in the twentieth century. In place of the utopia, we have what is variously called the 'anti-utopia,' 'dystopia,' or 'inverted utopia.' An inverted utopia -- the term I shall use -- is an imaginary picture of a society even worse than the one we live in. As such, it holds the mirror up to our fears and uncertainties. It usually takes certain tendencies and attitudes in present-day society, and extrapolates them into the future (or at least into some other kind of world) and shows them full-blown, in all their horror.

If our century is one dominated, for good or evil, by the growth and application of science, one would expect to find science -- both theoretical and applied -- playing a big role in the

¹ Presented at the meeting of General Topics 7: Literature and Science at the MLA meeting, 1960.

inverted utopia. This expectation is not disappointed. All the sciences -- physical, natural, and social -- find themselves frequently cast in the role of enemies to the human race. Or, to be more precise, we see the sciences becoming powerful tools for evil in the hands of men whose deeds, intentionally or not, work against human well-being.

This can be observed most clearly in the practical applications of the social sciences. In Evelyn Waugh's mordant short story, "Love among the Ruins," we see the effects of a scientific penology. The hero is a young man who has burned down a dormitory with great loss of life. He is tenderly cared for in an institution resembling a country manor more than an institution of correction, and is triumphantly hailed as a demonstration of the curative powers of the new, scientific approach to crime. He becomes something of a national hero, and rises rapidly up the ladder of officialdom. Along the way, in a mood of boredom, he burns down the pleasant house of correction where he had spent some happy months. But this is not discovered. At the end we see him contracting a marriage of convenience with an unspeakably unattractive girl, and idly playing with his cigarette lighter during the marriage ceremony. He is all set to begin his nationwide lecture tour to sell the people of England on the virtues of the new penology. In the course of the story various clear hints are dropped that the new penology, while pleasant for criminals, makes life a terror for ordinary, law-abiding citizens, who in effect are deprived of all protection against pyromaniacs and other dangerous characters. A sloppy sentimentality on the part of the government has resulted in an inversion of values, and their obsession with what they regard as science strengthens this distortion of outlook.

In Aldous Huxley's Brave New World, psychology is seen in full bloom, as a tool for 'happiness engineering.' The directors of this world of the future have discovered that social stability and happiness can be achieved only if individual freedom is eliminated. They create a society in which people have no desire for freedom. Partly this is done by prenatal tampering in the laboratories where babies are scientifically produced. If an embryo is pre-destined to a life as an elevator operator, its brain is artificially stunted so that the worker will never become bored with the monotonous work. After the babies are born -- or rather, hatched -- elaborate psychological techniques are employed to continue the conditioning process. One of the principal ones is the use of tiny loudspeakers under the baby's pillow, whispering to him many hundreds of times each night that he is fortunate to belong to the particular social class to which he was prenatally assigned. All through a person's adult life he is caught up in a succession of pleasant group activities, including sex, so that he has no leisure for solitude and no opportunity to develop solitary discontents. The total result is that people become happy automata.

Though the Brave New World makes great use of applied psychology and some aspects of technology, it keeps science in its

place. Every new invention in pure science or technology is examined by a special board. If it seems likely to upset the stability of society, it is quietly filed away and nothing is done about it. For instance, technological advances that would drastically shorten the working day are buried in the files, for experience has shown that too much leisure is dangerous to social stability and happiness.

In George Orwell's 1984, science also plays an important but limited role. The government sponsors research in methods of mind-reading and mass-killing, but otherwise the only science that seems to flourish is brainwashing. This is reinforced by the metaphysical system of Doublethink and the development of a language called Newspeak, whose vocabulary is so limited that there are no words for thinking ideas contrary to the established system.

One byproduct of science -- the development of labor-saving machinery -- comes in for hostile treatment in a number of inverted utopias. In Forster's long short-story, "The Machine Stops," men live in vast underground cities of exquisite refinement. All work is done by a vast machine which ramifies into each city and apartment. But the machine begins to break down, and there is no one who knows how to repair it. In the ensuing panic and collapse, all the underground people -- who have grown flabby in body and spirit -- perish miserably. The only humans left alive are scattered men and women living primitive but vigorous lives on the surface of the planet.

The disastrous consequences of automation are the theme of Player Piano by Kurt Vonnegut, Jr. The story takes place a few decades in the future, after the old-fashioned assembly line has been replaced by machines and a handful of scientists and technicians. The displaced workers have a choice of enlisting in the army for a twenty-five year hitch, or joining the Reclamation and Rehabilitation Corps and boondoggling their days away. Everyone, even the unemployed, is well fed. But machines and wealth accumulate while men decay. There is finally a half-hearted rebellion with some machine smashing, but at the end the rebels are poking around among the ruins and rebuilding the automatic machines that have rendered their lives meaningless. The ironical moral seems to be that men can't live with automation, but once they have it they can't live without it.

One persistent theme in the inverted utopia is that social stability can be achieved only if men became something less than fully human. Their restlessness, their plain "cussedness", their creativity must be eliminated. Science furnishes the tools to do this. We have seen in Brave New World how elaborate methods of psychological conditioning are used, including the stunting of the prenatal brain. In Zamiatin's We -- a novel written in the early 1920's which anticipated 1984 -- the Russian author has depicted a completely totalitarian state threatened by a revolution of individualists. The dictator triumphs at the last minute when his scientists develop a simple prefrontal lobotomy, and the entire population is operated on. They become happy, loyal, and obedient

forever. This mutilation theme, in various forms, occurs in a number of books, with science usually in the role of the handmaiden to the rulers of the society who want obedience and stability even at the price of reducing people to automata.

It would be a mistake to assume that the anti-utopian writers are all simply haters of science. Their attitude is usually a more complex one. They see science not as inherently good or evil, but as a powerful tool in the hands of society. If the goals of the society are evil, the results of science will be evil. Aldous Huxley pictures the proper and constructive role of science in a foreword to a later edition of Brave New World. Speaking of an ideal community, he says: "Science and technology would be used as though, like the Sabbath, they had been made for man, not (as at present and still more so in the Brave New World), as though man were to be adapted and enslaved to them."

But in some inverted utopias there is also a lurking suspicion of science as such, a fear that science makes it possible for man to get too far from his natural roots and become a pseudo-angel. In C.S. Lewis' That Hideous Strength we have an alliance between science and the demonic powers of darkness, and one of the characters has so great a loathing of all things natural that he looks forward to the time when all trees -- dirty things, always dropping their leaves -- will be replaced by artificial trees, much better than anything nature can produce. "The Machine Stops" pictures a society in which science has enabled men to become so disembodied and "spiritual" that they cannot adapt to a change in environment. A similar theme is found in Franz Werfel's Star of the Unborn.

Thus the quarrel with science in the inverted utopias seems to fall under two headings. There is first the fear that science will strengthen the power of evil or misguided men and give them greater scope for their designs. The second fear is that science encourages us to forget our roots in the good earth, our role as a part of nature, and that in our attempt to become as angels, we will either perish or survive as demons. In the world of the inverted utopia, nature, including the human body, is usually treated in friendly fashion. It is regarded as a kind of built-in health and sanity, and we stray to far from it at our physical, psychological, and spiritual peril. At the same time in the inverted utopias, there are hints here and there of a rapprochement -- of a science and technology humanistically conceived and employed, as though, "like the Sabbath, they had been made for man, .. not as though man were to be adapted and enslaved to them."

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The Anti-Utopian Novel: Preliminary Notes and Checklist

Arthur O. Lewis, Jr.

Utopia, once ardently sought after, has, especially in recent years, become a thing to avoid, the more so as it appears to become more immediately possible. Numerous writers have tried to fictionalize the horror of the perfect state. The present brief checklist is the start of an attempt to list and classify these works. In compiling the list, the following definitions and principles have been utilized.

Utopia: Ideal commonwealth, enjoying perfection in politics, laws, education, manners, etc.; usually deliberately planned rather than the result of fortuitous growth.

Anti-utopian novel: Work depicting a society which is officially "perfect" but which is demonstrated to have flaws making it unacceptable to the author's -- and presumably the reader's -- point of view. The societies described in these novels have been called, among other things, reverse utopias, negative utopias, inverted utopias, regressive utopias, cacoutopias, dystopias, non-utopias, satiric utopias, and -- most recently -- nasty utopias. Anti-utopian novels appear to fall into three major groups: anti-totalitarian, anti-technological, and satiric (or combinations of these three).

Novels excluded from the checklist: In recent years a number of works which criticize society as it is now or may have been erroneously called anti-utopian or by some related form. Frequently they attack the same things as the anti-utopian novels, but since they do not use the utopian form as a vehicle of criticism, they are not included in this checklist. Distinctions are hard to make, and the decision to exclude a particular novel is often less a matter of judgment based on strict adherence to principles than of a sense of fitness. A similar list compiled next year might well add some of the now excluded works. Typical of these are: novels opposing totalitarianism such as Arthur Koestler's Darkness at Noon, Murray Constantine's Swastika Night, Storm Jameson's Then We Shall Hear Singing, Virgil Gheorghiu's The Twenty-Fifth Hour, and Gore Vidal's Messiah; novels opposing technological or business aspects of our society such as H. G. Wells' When the Sleeper Wakes, and William Morris' News from Nowhere; novels primarily concerned with satirizing our society such as Vern Schneider's The Golden Kazoo, Frederik Pohl and C. M. Kornbluth's The Space Merchants, John Hersey's The Child Buyer, and Gordon Dickson's Mankind on the Run; novels dealing with a post-catastrophic world such as James Hanley's What Farrar Saw, Aldous Huxley's Ape and Essence, and William Golding's Lord of the Flies. Each of these novels, it should be repeated, has been classified as "anti-utopian" by one critic or another in recent years.

Novels included in the checklist: Only novels examined by the compiler in the last six months and meeting requirements of the definition proposed above have been included. Although no systematic search of short fiction or poetry has been made, a few short stories and one poem which meet these conditions have also been included.

Checklist

- Appel, Benjamin. The FunHouse. New York, 1959.
 Successor to the Welfare State, the Pleasure State is America in the twenty-first century. A few old-fashioned types work hard in the Reservation, but everyone else is happy with Ulatu tablets and an optional two-hour workday.
- Benson, Robert Hugh. Lord of the World. London, 1907.
 A materialistic world religion has swallowed Protestantism and is about to conquer Catholicism. God destroys the world.
- Booth, Philip. "The Tower," Poetry, XCVI (April 1960), pp. 7-13.
 Despite the good things brought by the tower, life is "...not different,/ no, but in spite/ of the Government,/ yes, not quite/ the same."
- Bradbury, Ray. Fahrenheit 451. New York, 1953.
 In a world of four-wall TV, mechanical Hounds, and jet cars, one Fireman rebels against his job of burning books.
 "The Pedestrian" (1951), in The Golden Apples of the Sun. New York, 1953.
 No one just takes a walk in the city of tomorrow.
- Bulwer-Lytton, Edward. The Coming Race. London, 1871.
 Life in the beatified community of the Vril-ya would be impossible for normal human beings, who would "in less than a year ... either die of ennui, or attempt some revolution."
- Charbonneau, Louis. No Place on Earth. New York, 1958.
 An underground attempt to overthrow a dictatorial government that enforces "Malthusian ethics." To have a child without permission is "violation of the Population Code."
- Chesterton, George K. The Napoleon of Notting Hill. London, 1904.
 England in 1984 has become drab and unexciting. The remedy is a return to medieval customs and beliefs.

- Clarke, Arthur C. Against the Fall of Night. New York, 1953.
 Man's last city has lived in comfortable smugness for millions of years. One boy has the restless spirit needed to burst forth from its confines. The re-written version, The City and the Stars, 1956, is much more simply an adventure story.
- Dick, Philip K. The Man Who Japed. New York, 1956.
 Moral Reclamation has made peace and prosperity compulsory, using totalitarian methods to make sure. There are some who object to a steady diet of therapeutic Mental Health programs.
- Forster, Edward M. "The Machine Stops," in The Eternal Moment and Other Stories. London, 1928.
 The Machine has served men in their separate cells for so long that they know no other life. Those few who warn of impending doom are unheeded or punished, and when the Machine stops all its masters perish. "Man is the measure."
- Gunn, James. The Joy Makers. New York, 1961.
 Guaranteed pleasure is not enough; in the end it leads to the suicide of the human race.
- Hartley, Leslie P. Facial Justice. New York, 1960.
 Absolute egalitarianism, including faces to prevent envy coupled with non-violence and a benevolent dictator, is not enough for human beings aware of themselves as non-similar individuals.
- Hesse, Hermann. Magister Ludi. New York, 1949. Translated by Mervyn Savill from Das Glasperlenspiel, 1945.
 Activities of an aristocratic order of intellectuals are directed toward perfection in playing the Bead Game, an attempt to coordinate all arts and sciences into a whole greater than the sum of its parts. After reaching the highest rank in the order, one player rejects this way of life as too far removed from natural life.
- Huxley, Aldous. Brave New World. New York and London, 1932.
 Community, Stability, Identity, Bokanovsky's Process, hypnopædia, soma, and Centrifugal Bumble-Puppy: the welfare tyranny of Utopia or "the right to be unhappy"? Huxley suggests that we would prefer the latter.
- Karp, David. One. New York, 1953.
 In this benevolent state all that is asked of the citizen is that he cease to exist as an individual. Conformity is required of all, but even the conformist is guilty of heresy if his conformity results from his belief that the State is right. Such belief presupposes the possibility that the State could be wrong and sets the individual above the State as judge.

Kipling, Rudyard. "With the Night Mail" (1905), in Actions and Reactions. New York, 1909.

"As Easy as A. B. C." (1912), in A Diversity of Creatures. New York, 1926.

In the future world described in these two stories, the Aerial Board of Control prevents any nation or individual from doing anything that will interfere with traffic and communications. An attempt at secession by the District of Illinois is thwarted by cruel and effective means.

Leacock, Stephen. Afternoons in Utopia: Tales of the New Time. London, 1932.

Life in Utopia would be infinitely dull.

Lewis, Clive S. That Hideous Strength. New York and London, 1946.

A scientist-controlled totalitarian state in which the individual has little importance except as material for experimentation.

Maurois, Andre. A Voyage to the Island of the Articoles. New York, 1929. Translated by David Garnett from Voyage au pays des Articoles, 1928.

A paradise for writers is less happy for visitors than for the natives who are accustomed to subordinating themselves to the needs of novelists, poets, etc.

Mead, Harold. the bright Phoenix [sic]. New York, 1956.

The New Era, developed after World War Three, is devoted to worship of the human spirit and to recovery of the devastated areas. Contact with "savages" demonstrates the fallacy of subordinating individual human beings to the State, however perfect.

Michaelis, Richard C. Looking Further Forward. London, 1890.

Opposition to Looking Backward. Dr. Leete's account of the new world was dishonest. Men rise not through ability but through favoritism and self-interest. The new world is worse than the old.

Orwell, George. Animal Farm. New York, 1946.

Only a few years after the establishment of the new society the seven commandments of Animalism have given way to one: "All Animals Are Equal But Some Animals Are More Equal Than Others." The brotherhood of beasts has once again become The Manor Farm.

1984. New York, 1949.

Life on Airstrip One in a world of perpetual wars, anti-sex leagues, Newspeak, and doublethink. In the end the rebel comes to love Big Brother and to accept the Party as a means of escape from identity, for "Alone -- free -- the human being is always defeated."

Pohl, Frederik. "The Midas Plague" (1954), in The Case Against Tomorrow. New York, 1956.

In a world of unlimited productivity everyone must work so hard to consume his share that he draws no pleasure from it. The ultimate solution is to assign robots to help consume what other robots build.

Sheekley, Robert. The Status Civilization. New York, 1960.

Civilization's basis is conformity, conformity so complete that each man has the lesson imprinted in his mind: "For the social good, you must be your own policeman and witness. You must assume responsibility for any crime which might conceivably be yours." Skilled robots help to enforce the voluntarily accepted regulations and to condition later generations to do the same.

Simak, Clifford D. "How-2" (1954), in Bodyguard, ed. H. L. Gold. New York, 1960.

In a world run by robots whose only desire is to serve their masters, how can a man ever worry about anything? But what is there for him to do?

Vance, Jack. To Live Forever. New York, 1956.

Each acceptable achievement lengthens the individual's life and may, if great enough, bring immortality. But each such adjustment ends the lives of a number of others not as well qualified to take up room. Under this system, despite great efforts at entertainment and diversion, the moral fiber of humanity is weakened.

Vonnegut, Kurt. Player Piano. New York, 1952.

Automation has led to a hierarchy topped by the managers and engineers, the college graduates who run the factories. At the bottom are the members of the Reconstruction and Reclamation Corps who have most material benefits but little to take pride in. Education, in steps determined by intelligence, leads to the top of the ladder, but he who does not conform to the customs of a business world or believe in the necessity of automated assembly line production is doomed.

Warner, Rex. The Wild Goose Chase. New York, 1937.

An allegorical search leads to discovery of totalitarian utopia where humanity is subordinated to science, technology, materialism.

Waugh, Evelyn. "Love among the Ruins" (1953), in Tactical Exercise. Boston, 1954.

In New Britain "there are no criminals. There are only victims of inadequate social services." But even complete rehabilitation in the perfect state cannot restrain one Modern Man's individuality and his desire to commit arson.

Werfel, Franz. Star of the Unborn. New York, 1946. Translated by Gustave O. Arlt from Stern der Ungebornen, 1946.
A "world without economics" far in the future is paradise,
"But what's the use when man isn't paradisiac?" Material improvements are not enough; the only thing man has not improved is himself.

Wilbrandt, Conrad. Mr. East's Experience in Mr. Bellamy's World. New York, 1891. Translated from the German by Mary J. Safford. Opposition to Looking Backward. Julian West was fooled by idealistic Dr. Leete's description. In reality there is no prosperity, morals have deteriorated, and man is the slave of the socialist state.

Wolfe, Bernard. Limbo. New York, 1952.
Man improves on man with lobotomy and prosthetic devices to bring an end to war, disease, and poverty. But no mechanical means can change basic human nature.

Zamiatin, Eugene. We (1920). New York, 1924. Translated from the Russian by Gregory Zilboorg.
The Unique State is a totalitarian society based on the idea that freedom and happiness cannot co-exist. To attain material benefits most men will surrender individuality and privacy. Struggle against such a state, once established, is futile.

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The Classic: Aldous Huxley's Brave New World

Thomas D. Clareson

The continued recognition given Aldous Huxley's Brave New World, including its widespread use in the classroom, certainly suggests that it be regarded as the classic anti-utopian novel. Yet it is seldom referred to -- at least in general academic circles-- as science-fiction. Perhaps a close examination of the novel will allow us to see how it transcends "mere" science-fiction and becomes a modern classic. In view of its success, such an examination may provide, if only implicitly, some standards by which we may measure the artistry of any science-fiction.

Before considering the novel itself, we might review the literary tradition of which it is a part. In Progress and Power the historian Carl Becker speaks of two conceptual schemes that have shaped man's attitude toward his world: first, the idea of a golden age from which man has fallen; second, perhaps most vividly represented by the monastic, ascetic elements of the Middle Ages, that of de contemptu mundi -- disregard for this world in favor of another world, a heaven, in which injustices will be set aright. He suggests but does not explicitly name a third. Beginning with the Renaissance when man again turned his attention to this world and when the doctrine of progress was perhaps first born, man dreamed a third dream: that of the perfectability of man and society, namely, that of the earthly paradise. The literary genre giving voice to this dream took its name from Sir Thomas More's Utopia (1516). The utopia has always remained a vehicle of social criticism. Yet as Robert Burton wrote in his "Utopia of Mine Own," the introductory section of The Anatomy of Melancholy (1621), "We write here of men and not gods." The utopian romancer works "within the limits and potentialities of human nature and mundane realities." He focuses upon certain characteristics of his own time and place so that "by comparison with an imaginary state an existing one may be evaluated: its good and bad features discovered: its potentialities for change and betterment acknowledged." The key idea is betterment.

Just as the doctrine of progress did not reach its fullest expression until the nineteenth century, so with the utopian romance. In the decades before 1915 in Britain and the United States alone several hundred Utopias were delineated -- an average of almost one a month, the most famous of which was Edward Bellamy's Looking Backward (1888), which preached a tepid socialism and an improved technology. Within twenty years nearly a hundred writers attacked or defended his position. He himself thought it necessary to issue a sequel, Equality, in 1897. Noteworthy, however, is the fact that those who opposed him attacked his socialism, not his technology. As late as 1908 an article in Cosmopolitan could proclaim in its title: "Man's Machine-Made Millenium." The dominant

theme in the genre during this period can be reduced to a simple formula: science plus socialism equals the earthly paradise. Its adherents were among those to whom Charles J. Rele refers in his introduction to Brave New World when he writes, "The data furnished by science and psychology were the only truths acceptable to the modernist."

This bland, gentlemanly optimism encountered the trench warfare of World War One. And disillusionment. True, individuals had protested earlier. In 1915 Jack London's The Scarlet Plague reduced civilization to barbarism with a deadly new virus and foresaw the cycle of development and destruction taking place again and again. In 1919 Victor Rousseau's The Messiah of the Cylinder projected an American scientist into the future to encounter and destroy a Pavlovian, Marxist state. Yet by and large, the post-war period created the anti-utopia. The classic example remains Aldous Huxley's Brave New World (1932).

Basic to the construction of Huxley's fable are three techniques: first, extrapolation; second, parody and juxtaposition of detail; third, sharp contrast of points of view. In both Brave New World and Brave New World Revisited, Huxley is a humanist horrified by the theories and accomplishments of extremists of his own time, but in the novel by using contrasting points of view, he makes no explicit statement of his own position. Only in later prefaces and Brave New World Revisited does his emotion overcome his artistry so that he underscores his own position by direct statement.

First, then, he extrapolates. By 1931 some factual basis lay behind each ingredient in his "perfect" world. The most obvious is, of course, Henry Ford. In 1914 Ford installed a conveyor-belt assembly line that has since become one of the corner stones of our technology. By 1922 he could say that 43% of the jobs in his factories could be learned after one day of instruction; only 15% required a month. But in 1914 he had done something even more revolutionary. Amid the outraged cries of his fellow industrial magnates he paid his laborers a daily wage of \$5.00 -- and thereby taught modern industry where the consumer market lay. By now, 1961, how many manufacturers say, symbolically, in their advertisements: "Industrial civilization is only possible when there is no self-denial. Self-indulgence up to the very limits imposed by hygiene and economics."

In regard to Huxley's science, by the second decade of this century the German Nobel Prize winner, Hans Speman, made experimental embryology one of the most exciting areas of study. In his work on the ova and tadpoles of salamanders he removed and transplanted tissue. For example, in a standard procedure he grafted a section from the back of an elder tadpole to the flank of a younger. The result was a kind of twin. Had the money and man-hours spent on the IGBM program been devoted to this field, who knows what might have resulted. Moreover, Pavlov and Watson had developed

psychology into an experimental science. From 1902-03 to the late twenties Pavlov's experiments with the neural behavior of dogs established far-reaching principles. In 1913, from Pavlov's results and a smattering of his own data, Watson founded the Behaviorist School. He generalized about human behavior, reducing man to a complex network of stimuli and responses which could, of course, be formed into any end product the experimenter (conditioner) desired. He was of vast influence, though most psychologists never agreed with his sweeping declarations.

Actually, although Freud is mentioned explicitly only once in Brave New World, he is even more significant to the novel than Pavlov and Watson. With the possible exception of Mustapha Mond, Freudian concepts dominate the motivation of all the characters in the novel. The Savage, for example, is motivated fundamentally by the Oedipus Complex and by masochism. The passages that he quotes from Hamlet reinforce this interpretation.

As for the more obvious paraphernalia: hypnopaedia was a fad of the twenties and thirties. Since the development of the electroencephalograph which can measure depth of sleep, evidence of the effectiveness of sleep-teaching is largely negative. In Brave New World itself Huxley himself points out how inadequately it teaches information. Yet his suggestion that it be used to instill the moral conscience of a society may have something, for people "feel" what is right even when they do not know what is. The similarity between soma and modern tranquillizers seems obvious and needs no discussion, except to remind one that in Brave New World Revisited, Huxley points out that doctors now write prescriptions for tranquillizers at a rate of 48 million a year--most of them refillable. The Feelies? Two years ago the sense of odor was added experimentally to cinema for the first time. Now, literally as well as figuratively, we have our smellies.

However intriguing these extrapolations, if the fable concentrated upon them only, it would lose much of its effectiveness. It would become a mere catalogue of "gadgets." Significantly -- and I do not feel that drawing an analogy to Zola's Germinal, for example, is inappropriate -- Huxley spends the first hundred pages of the novel creating his future world while minimizing plot action. Once this portrait has been drawn -- by the time Bernard and Lenina leave for the Reservation in Chapter Six -- the portrait of the Brave New World has been finished. No "gadgets" or problems that have not at least been referred to in this section are introduced later in the novel. In addition, unlike Zola, Huxley has little regard for verisimilitude; the Brave New World is portrayed selectively, non-representationally, with emphasis concentrated upon those aspects of the society he wishes us to remember. Basic here is his second technique -- parody and juxtaposition of details. To aid our "willing suspension of disbelief" he includes a multitude of details common to our everyday knowledge, but he changes them, places them in new context and new combination so that while they remain familiar, they are also startlingly new. "Ford's in his

flivver, all's right with the world." "Streptecock Gee to Banbury-T to see a fine bathroom and a W.C." Often the new context results in irony. One of the finest examples -- and to the novel as a whole the most significant -- occurs when, as the Savage prepares to leave the Reservation, he exclaims: "O brave new world that has such people in it." Bernard echoes Prospero when he suggests, "Hadn't you better wait until you actually see the new world?"

Examples are legion. The delightful parodies of familiar nursery rhymes. The impact of such a passage as:

"Go away little girl," shouted the D. H. C. angrily.
 "Go away, little boy! Can't you see that his ferd-ship's busy? Go and do your erotic play somewhere else."

"Suffer little children," said the Controller.

(Harper Modern Classics, p. 67)

In naming the citizenry, Huxley has paid tribute to all the scientists, industrialists, financeers, and Marxists responsible for creating the twentieth century. The most individual name is that of Mustapha Mond, and it is a pun. Yes, "Must staff a world."

Perhaps the most sustained and, for some, the bitterest irony occurs in the delineation of the Solidarity Service, which, of course, parodies Holy Communion, perhaps at a revival meeting. The significance of twelve in each group, of holding the service on Thursday, of the invocations -- "I drink to my annihilation" and "I drink to the imminence of His Coming." -- is obvious. Drink, or rather eat strawberry ice cream Soma, which again needs no explanation in this framework. Notice the echo of Anglican and Presbyterian hymns throughout the service; notice the despair Bernard expresses when he "foresaw for himself yet another failure to achieve atonement." How out of place seems the word atonement. Yet after so serious and deliberate a detailing, Huxley rises to high artistry by suddenly changing his entire tone as he perverts a familiar nursery rhyme-- "Orgy-porgy, Ford and fun/ Kiss the girls and make them One/ Boys at one with girls at peace;/ Orgy-porgy gives release."

This often startling parody and juxtaposition obviously contributes to his third technique-- contrast. Without its contrasts Huxley's fable would lose its dramatic and intellectual impact. In his preface he suggests offering the Savage a third alternative; between the utopian and primitive horns of the dilemma would lie the possibility of sanity -- usually interpreted as exile, escape, to one of the islands. But Huxley ignores that the Savage asked to be sent to an island and that Mustapha Mond refused his request. A third alternative would seriously mar, if not destroy, a work whose entire conception and structure are based upon sharp contrasts.

Most obviously there is the contrast of the Brave New World with contemporary society. In Chapter Three Huxley juxtaposes the Freudian-motivated world of A. D. 1931 with that of A. F. 632. But structurally the fable is dominated by the contrast between the Savage and the "Utopia." First Huxley constructs civilization in its gaudy, pleasurable detail. Then against the naked rock of Malpais he etches the Savage. Only when the two stand face to face in the last half of the novel is there sustained dramatic conflict, culminating in the Savage's suicide. Most important, however, is the contrast, the conflict, of philosophies. The Brave New World chooses to know no pain; the Savage, to know no pleasure. Indeed, he commits suicide after he indulges in what is probably the first pleasurable act of his life.

By and large the citizens of the Brave New World are incapable of constructive, imaginative thought; Mustapha Mond asserts that they have been so conditioned -- in order to preserve the stability of their world. On the other hand, with the exception of the incident in which he builds his bow and arrow and puts into practice the knowledge old Mitsima taught him, the Savage shows himself incapable of constructive, imaginative action. He can act only in a frenzy, as when he pointlessly destroys the Soma of the Delta workers. It is on the horns of this complicated dilemma that Huxley's thesis lies.

He built his society and his characters upon two principles with which few psychologists would argue. First, that pleasure -- that is, whatever the individual finds pleasurable -- is the most powerful motivator of man. Secondly, as Huxley himself puts it, "Feeling lurks in that interval of time between desire and its consummation. Shorten that interval, break down all those old unnecessary barriers." And Brave New World results. The two characters in greatest unrest, Bernard and Helmholtz, are persons, so to speak, "in the know." Bernard has feelings of inferiority because of his size and his conditioning about size, but, more important, he is a psychologist who understands the whole nature of the Nee-Pavlovian conditioning and its effect upon the people. Helmholtz, perhaps a little more sensitive than others, writes the jingles that become the moral conscience of the society. Each, then, understands his field for what it is; each understands the Brave New World; each is unhappy in it. Yet perhaps the most unhappy person in the entire society is Mustapha Mond. But then he chose duty and responsibility.

The dialogue between Mustapha Mond and the Savage -- Chapters Sixteen and Seventeen -- stands as the heart of the fable. In view of the emphasis Huxley gives The Brothers Karamazev in Brave New World Revisited, it is perhaps not too extreme to suggest that this dialogue is at least somewhat analogous to "The Grand Inquisitor" in The Brothers. Indeed, "Community, Identity, Stability" could be a secularized version of "Miracle, Mystery, and Authority." In both instances the people have sacrificed their humanity both for

bread "supplied regularly and copiously three times a day" and/or for pleasure.

The Brave New World is mindless. The World Controller explains, however, that its citizens are "nice tame animals, anyhow." They have sacrificed the past and the future for the pleasure of the moment, shortening that time between desire and consummation to nothing, or escaping time and space with Soma. They have become, as Huxley symbolizes in Lenina, so much meat, however pneumatic. That is the price they have paid for "Community, Identity, Stability."

Amid this human debris it is perhaps tempting to call the Savage heroic and feel that he represents Huxley's point of view. To do so exposes our own conditioning rather than a close reading of the text. In any society in which he attempted to live, the Savage would commit suicide; even had he lived as a solitary in the hills near Malpais or at the lighthouse, eventually he would have tortured himself to death.

He spoke often of God, but his God is that of the strange Penitente sect that still exists in the American Southwest. In the ritual on the Reservation, the Savage cries out that he could have gone around the circle ten, twelve, fifteen times. Once, he told Bernard, he stood "against a rock in the middle of the day, in summer, with my arms out, like Jesus on the cross," because "I wanted to know what it was like being crucified, hanging there in the sun." He repeats this discipline at the lighthouse, as well as his masochistic flagellation whenever, guiltily, he thinks of Lenina. In addition to holding this religion of Peckeng and Jesus that demanded pain and self-abasement, he had been rejected by the Indians of Malpais because of his mother and his coloration. He was not allowed the adolescent initiation rites; he was forbidden to join the other boys in taking his medicine-dream trip -- which he finally did take alone. He is also influenced by the Oedipus complex. He adores his mother, but when she dies, she cries out for her lover, Pope, not her son; no self-inflicted torture could have hurt him more. Finally, there is Lenina. His one laugh of pure joy occurs when Bernard tells him Lenina is not married; at the lighthouse "suddenly the thought of Lenina was a real presence..." From the first he desires her; his rejection of her advances symbolizes not only his rejection of civilization but of the whole physical world. He can only flee to the lighthouse. He can only retreat to his melancholy and his Shakespeare.

Yet because his is the only voice protesting the infantilism of the Brave New World, the reader wants to sympathize with him -- as Huxley undoubtedly intended, perhaps only so that his central theme could be more effectively realized. The scenes at the lighthouse crystallize Huxley's theme. There, in the final chapters, he literally destroys the Savage -- ending with an artistic finality of incident and language matched in few works. At the lighthouse, we watch the Savage, as Huxley says in his preface,

"retreat from sanity." One of the key passages occurs when, realizing the beauty of the natural scene, the Savage thinks, "But who was he to be pampered with the daily and hourly sight of loveliness? Who was he to be living in the visible presence of God? All he deserved to live in was some filthy sty, some blind hole in the ground." And always there is the memory of Lenina. His painful religion and his sexual desire for her blur and merge until they are one and the same thing. The catalyst bringing about this fusion is his masochistic flagellation. It is to no avail, for, as noted, "the thought of Lenina was a real presence, naked and tangible..." A further detailing is unnecessary. After the final night he awakens; "stupified by Soma and exhausted by a long drawn frenzy of sensuality" he "suddenly remembered -- everything." Then he hanged himself because he had had sexual intercourse with Lenina.

He did so amidst mob frenzy. The mob took its lead from him, calling for the whip, joining him in flagellation. Then, caught up in the mob, he followed them to the inevitable climax of the Orgy Porgy Solidarity Service.

Such brutal and final destruction of the Savage hardly suggests that Huxley had sympathy for him. And this is as it should be, for the Savage is the second horn of the dilemma -- "the choice between insanity on the one hand and lunacy on the other," as Huxley states in his preface. The fable must be interpreted as an attack upon both the "utopian" civilization and the Savage. On the one hand, Huxley projects the end of the great multitude of men who live for bread and pleasure; on the other, ironically using the label Savage, he attacks those intellectuals who are both incapable of taking a constructive role in society and, at least since Rousseau, have sought escape in the simplicity and alleged truth of a benevolent nature. And yet this statement oversimplifies, for through his Penitente-ism the Savage also represents those men whose harsh religiosity has rejected the physical world. In short, then Aldous Huxley's Brave New World dramatizes several of the conflicts that have haunted western civilization during the past centuries. Against a background of "gadgets" he thus gains a universality.

In the chapters "Education for Freedom" and "What Can We Do?" of Brave New World Revisited he offers more fully the third alternative he had spoken of in his preface to the original fable -- sanity and action. Otherwise Brave New World Revisited is essentially an extended footnote to the original, in which he corrects his earlier extrapolations and makes new ones on the basis of the facts and theories of the 1950's. Otherwise the same conflicts are present in an ever-populated, ever-organized world kept insecure by such crises as recessions, racial intolerance, atomic power, and a continuing cold war. However, he now foresees that

men hungry for power, like Hitler and Stalin, men of the right and of the left, will rise; and they will use every means at their disposal to transform the mass of humanity into "nice tame animals."

"O wonder!

How many goodly creatures are there here!
How beauteous mankind is! O brave new world,
That has such people in't."

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The Child Buyer: A Review

Robert Plank

John Hersey. The Child Buyer: A Novel in the Form of Hearings before the Standing Committee on Education, Welfare, & Public Morality of a Certain State Senate, Investigating the Conspiracy of Mr. Wissey Jones, with Others, to Purchase a Male Child. New York: Knopf, 1960. 258 pp. \$4.00.

Mr. Jones is a vice president of the United Lymphemilloid Corporation, engaged in buying extraordinarily gifted children. The purpose, rather slowly revealed in the novel, is to convert them into something which can scarcely be called human any more: marvelously efficient problem-solving organisms, utterly devoted to "U. Lympe." The procedures used to this end are gruesome; they include, for instance, surgery to remove sight and hearing. U. Lympe's "Fifty-Year Project", shadily tied up with some defense effort, presumably has the aim of "satisfying man's greatest need -- to leave the earth."

This, of course, is science-fiction. The fact that it is a very good novel should not make it any less science-fiction, but it is a safe bet that few of the reviewers and numerous readers which Hersey's name and accomplishments will assure it will notice

the obvious fact;¹ neither is that aspect being advertised. As a symptom of how far, and yet against which resistances, science-fiction has permeated our "mainstream" literature, this is in itself most interesting.

The book's science-fiction characteristics are perhaps obscured by the fact that Hersey is a most urbane, intelligent, and witty writer; of unfailing taste, so evidently motivated by plain unerring decency. These are not exactly the qualities one has learned to expect in science-fiction. In bringing the child buyer to the town of Pequet and letting the people concerned react to his monstrous proposition as though it were an everyday occurrence, he sets a Kafkaesque atmosphere, but this is not his greatest strength. He proceeds, from a somewhat dragging start, with much merriment and possibly a shade too much of a show of erudition, to the truly horrifying denouement: complete capitulation. Nearly everyone -- including Barry Rudd -- the boy to be sold -- is eager to close the deal. On the way to this end we meet a rich assortment of characters: some of them lovable as Flattop, the delinquent boy, or kindly as Senator Mansfield, chairman of the investigating committee, more of them contemptible; some splendidly delineated, some overdrawn. Few readers will believe that a man as patently imbecile as Peter Voyolko could be elected a state senator or that even the densest State Supervisor for Exceptional Child could testify in Millicent Parmelee Henley's style. But for every satirical arrow that misses, there are a dozen that hit the target.

Hersey shakes the jester's bell often, the sage's finger sparingly, but never the preacher's fist. He creates the deceptive appearance of having written merely an excellent parsiflage of the things that happen around us. He has actually achieved a novel of things which (All guardian angels be praised!) do not happen, and in so doing deals with a much more profound problem: the manifestation of the death instinct in an overripe culture -- the longing so tempting to modern man to be allowed to lay down the burden of being man, to debase himself before a dehumanized image that replaces father and mother, God and love, to regress under the pretext of progressing, to turn from the world as a new type of hermit, blind and deaf, magically converted into a computing machine.

This self-abandonment, of such enormous practical importance because of the role it has played in the morbid mass movements of our century, is not a new motif in Utopism and science-fiction. Zamiatin presented it forcefully in We, Orwell followed his lead in 1984, Huxley wove some of it into Brave New World. Hersey has nobly followed a significant tradition.

¹ In sixteen reviews, 1984 is invoked in four of them, as is Brave New World. The relationship between The Child Buyer and these two classics is nowhere conceptualized as having to do with Utopism or science-fiction. These two categories are not mentioned.